Three Trio Sonatas

Based on Concertos by

Arcangelo Corelli

(1653-1713)

Arranged for ATB recorders by R. D. Tennent

Foreword

Although the universall Admiration of Corelli's Works have allmost equaliz'd his Meritt, yet there are many Gentlemen Lovers of Musick who want a true Taste of his perfections, his Compositions being for the Violin only, if so agreeable an Instrument as the Flute could be accomodated with the same benefitt, it would add to the Honor of the Composer, the Pleasure of the performer, and supply that Instrument's defect of good Musick, which has been so much of late Complain'd of. This thought was the only motive of the following Transposition ...

John Walsh (London, 1720)

Can a *concerto grosso* be performed with just three recorders? Part of the answer comes from the title page of Corelli's Opus 6, published posthumously in 1714:

Concerti Grossi

Con duoi Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerto Grosso, ad arbitrio, ...

i.e., two violins and a cello are obligatory but additional strings are *optional*. Indeed, except for the optional *ripieno* parts, the concertos are stylistically similar to the forty-eight trio sonatas by Corelli published in Rome between 1681 and 1694 (Opp. 1–4) and it is conceivable that most of the material was first composed for use in trio sonatas. In any case, the Opus 6 works may certainly be performed as if they were trio sonatas.

Numbers 9 to 11, arranged here, are three of the four *concerti da camera* (chamber concertos) in the Opus 6 set of twelve. Each consists of a suite of dance-based movements in the same or related keys, introduced by a stately prelude. Some of the dance movements are preceded by a short *adagio*; in No. 11 (Sonata II here), an *adagio* is extended by an *andante largo*.

But what about the use of recorders instead of strings? Although many transcriptions of Corelli's sonatas and concertos were published for "flutes" (i.e., recorders) in the 1700s, these assumed a conventional *basso continuo*, typically cello and keyboard. But there is evidence[1] that recorder ensembles existed at that time, though very little music was composed specifically for them in the baroque era. It is presumed that they played music originally written for other instruments. So it seems quite likely that recorder ensembles were playing Corelli's concertos and trio sonatas in the 1700s, and it is not inauthentic to continue this tradition today. The arrangements here are in the original keys, but a few octave transpositions were necessary to fit the ranges of the recorders. In three of the movements, rapid string figurations were streamlined for performance on recorders.

Similar ATB recorder arrangements of trio sonatas by Corelli may be found in the following publications (both available in the U.S.A. from Magnamusic[2]):

- *Six trio sonatas arranged for ATB recorders*, by Arcangelo Corelli, arranged by R. D. Tennent. Provincetown Bookshop Edition No. 40, Provincetown Bookshop, Provincetown, MA (1999). Sonatas from Opus 2.
- *Twelve trio sonatas arranged for ATB recorders*, by Arcangelo Corelli, arranged by R. D. Tennent. In four volumes: AvP 114–17, The Avondale Press[3], Vancouver, BC (to be published in the fall of 2007). Sonatas from Opp. 1, 3, and 4.

R.D.T.

[1] http://www.recorderhomepage.net/families.html
[2] http://www.magnamusic.com
[3] http://www.theavondalepress.com

Three Trio Sonatas

for ATB recorders

Arrangement by R. D. Tennent

Arcangelo Corelli (1653–1713)

Sonata I†

1. Preludio



†Opus 6, No. 10

2. Allemanda




20
25
30
35
(p)
(p)
(p)

3. Adagio



4. Corrente




35
40
(f)
(f)
(f)
45
50
tr
55
tr
tr
60
tr
65
tr
70
(p)
(p)
(p)

5. Allegro




25
30
35
(p)
(p)
(p)
40

6. Minuetto



Sonata II[†]

1. Preludio



[†]Opus 6, No. 11

2. Allemanda



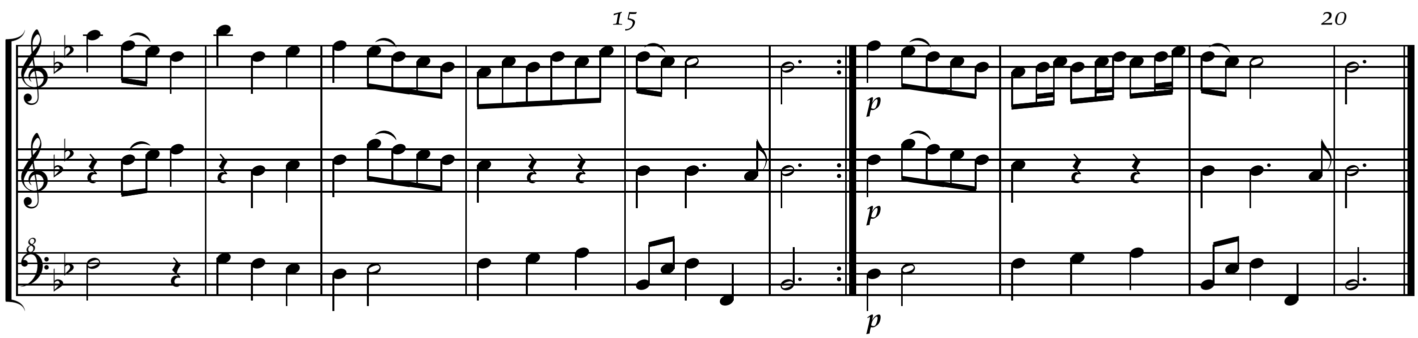

20
25
30
35

3. Adagio–Andante largo



4. Sarabanda





5. Giga






20
tr
25
tr
30
35
40
45
1.
2.
50
55

Sonata III†

1. Preludio



†Opus 6, No. 9

2. Allemanda




20
25
(p)
(f)
(p)
(f)
30
(p)
(p)
(p)

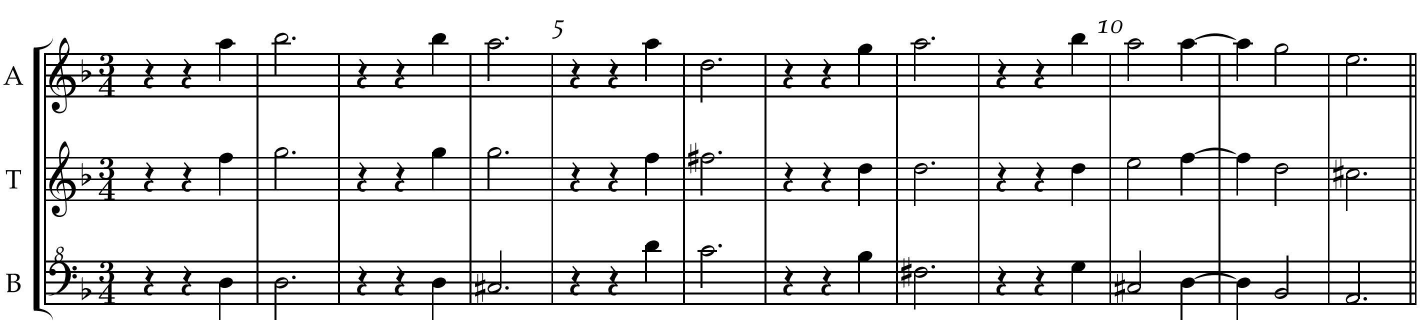
3. Corrente



4. Gavotta



5. Adagio



6. Minuetto

